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main museum by more frequent visits to branch museums established in various neighborhoods—perhaps in school buildings as has been lately done at the Washington Irving High School. And these visits will doubtless in turn be supplemented by the loan of material from the museum for use in preparing the pupils to profit by their visits.¹

In this or some other way, New York will solve the problem of training her enormous population to use for profit and pleasure the unrivaled opportunity furnished by the treasure house of The Metropolitan Museum of Art. The outcome is assured by the progressive spirit and the ability for which both the schools and the museum are noted. It will be achieved when the supervisors of the schools unite to demand from the teachers results which can be gained only with the help of the museum. The working out of details in New York will be eagerly watched by school and museum authorities both here and in Europe, for the problem is a universal one. England and Germany especially are at work upon it, and many cities in America are alive to it.

Though widely discussed, it is, however, so new a matter of practice that every lesson given, or device used, hastens materially the solution. To those teachers and members of the museum staff engaged in fostering the movement, who find the untrodden path beset with difficulties, this thought should be an incentive.

LOUISE CONNOLLY

PICTURES IN PUBLIC LIBRARIES

DURING the past twenty-five years, libraries have come to include in their equipment collections of "pictures" which are used for reference, for lending to schools, clubs, and individuals, as books are lent, and in groups for exhibitions in connection with lectures given in the library buildings. In some libraries these collections have attained large proportions and considerable value, with rooms to themselves, catalogues, and corps of assistants to look after their mounting, cataloguing, and circulation.

¹ This summer the Metropolitan Museum lent 78 pictures to the Municipal Gallery in the Washington Irving High School.

Such picture collections embrace all sorts of subjects—geography, travel, history, biography, natural history, and science—and in most of them particular attention is given to reproductions of paintings, sculpture, architecture, and the decorative arts. Some libraries, the richer ones, include in these collections photographs in large and small sizes by important firms of photographers, like Braun, Clément & Company, The Detroit Publishing Company, etc.; a few have collections of engravings and etchings; but the greater number of them are content to assemble reproductions, published in sets or singly, like the Perry pictures, illustrations from portfolios, or cut out of books and periodicals, or culled from the multitude of sources made available by the half-tone and other cheap processes of reproduction.

In some sections there is in operation a system of inter-library loans, as in New England, through the activities of the Library Art Club, organized in 1898 for the purpose of circulating for exhibition pictures for educational purposes. This Club has, at the present time, a membership of eighty libraries and in 1912-13 its eighty-one exhibits were circulated 1,082 times. These exhibits comprise collections of pictures, photographs chiefly, with some half-tones and colored prints, and cover such subjects as Assisi (58 photographs), China (83 photographs), Corot (97 photographs), Dürer (130 photographs), Egypt (78 photographs), Italian Art (216 photographs), etc.

Many of the larger libraries, particularly in the eastern cities, are content to have their collections embrace material of the nature described, because of their proximity to museums where original works of art are to be found. The attitude of such libraries is expressed in an article on the Providence Public Library, published in the Providence Magazine for March, 1914, which says:

"So far as this third division of the subject is concerned, it is to be remembered that it is not well for a public library in a city which contains a valuable art museum, such as that of the Rhode Island School of Design, to compete with the museum, in

the field of works of art. Consequently, with the exception of a valuable painting by Huysmans, the eminent Flemish painter of the sixteenth century, which was placed here as a memorial of the late Charles Bradley, and a few other pictures, chiefly loans (as well as the portraits mentioned below), the visitor to the building will not be led to look for paintings.

"It is, however, a perfectly legitimate

erected, especially those in the West and South, often have special exhibition rooms in which are shown not only collections such as have been described, but also collections of paintings and other objects of art. In some places these exhibitions are brought together through the efforts of local clubs, through inter-library coöperation, or through the assistance of such associations as the American Federation of



ST. LOUIS (MO.) PUBLIC LIBRARY—ART ROOM

thing for such a library to establish and develop a collection of photographs. At present, there will be found here a collection of about five hundred photographs of Florence, Italy, purchased in 1902, from funds given by pupils. . . . In another part of the building (the Children's Library) is a collection of over 1,200 post-cards . . . mounted in albums (each containing about sixty), and each album is devoted to some special subject such as Paris, London, Venice, etc."

Libraries having buildings recently

Arts, of Washington, organized for the purpose of stimulating an interest in art by means of exhibitions, lectures, and its publication, *Art and Progress*.

Of 132 libraries replying to inquiries from The Metropolitan Museum of Art, sent out in June of the present year, it was found that fifty-seven have separate exhibition rooms for the display of pictures, and that forty display such collections, not in a special room, but in corridors, or other rooms pressed into this service. Thirty-nine libraries reported that they do not

make exhibitions—five because of their proximity to museums of art, three because of lack of material, two for lack of room, and one because of a clause in the will of a donor forbidding it.

It is also interesting to note that of the libraries making a practice of holding exhibitions, fifty-six have shown paintings; sixty-nine, photographs; and fifty-three, other forms of pictures; sixteen have shown sculpture; forty, decorative arts of one kind or another; thirteen, books; four, historical material; three, natural history objects; and five, useful arts.

These facts are given for the purpose of showing how widely spread is the growing demand of our communities for pictures, a demand made, we must believe, in the belief that the work of the artist and artisan holds something of value, even when expressed only by reproductions of the original.

THE CHARLES STEWART SMITH COLLECTION OF CHINESE AND JAPANESE PAINTINGS

THE Museum is fortunate in receiving as a gift from Mrs. Charles Stewart Smith, Mr. Howard C. Smith, and Mr. Charles Stewart Smith, Jr., the valuable collection of Chinese and Japanese paintings that belonged to the late Charles Stewart Smith, long a trustee of the Museum.

The paintings were acquired in Japan, and for the most part formed a collection that had gradually been made there, by a prominent collector.

The Chinese paintings, some six in number, bear important attributions, and form an excellent supplement to the Chinese collection now belonging to the Museum.

The Japanese paintings number about forty kakemono and eight or nine screens, besides albums containing three hundred and thirty-eight drawings, of which two hundred and thirty-eight are attributed to Hokusai and one hundred to other modern artists. Together they constitute not only an admirable assemblage of fine examples, but become a very important nucleus of what ought in time to be a fully adequate

representation in the Museum of the art of painting in Japan.

While other forms of Japanese art have been appreciated for a long time and have been collected in Europe and this country, the public collections of Japanese paintings outside of Japan have been comparatively few. The British Museum acquired long ago the considerable collection brought from Japan by Dr. William Anderson, and within the last year has acquired through the gift of Sir Gwynne-Evans, Bart., the representative collection formed by Mr. Arthur Morrison, numbering some four hundred paintings. In this country, the three collections at the Museum of Fine Arts in Boston—one acquired in Japan on early opportunity by Prof. Ernest Fenollosa and given to the Museum by Dr. G. C. Weld, the second also early acquired in Japan by Dr. Sturges Bigelow, and the third gradually assembled in later years by Mr. Denman Ross—are known as forming probably the largest single possession of Japanese paintings anywhere. Although recently formed, the collection brought together by Mr. Charles L. Freer, of Detroit, and presented by him to the Smithsonian Institution at Washington, but retained, for the present, in Mr. Freer's possession, is not only important in the number of examples, but is especially remarkable for the masterpieces that it contains. Other public institutions outside of Japan are not known to possess representative collections of Japanese paintings, but only, here and there, a comparatively few examples. Within recent years appreciation by the Japanese themselves of their own works of art has led to the payment of high prices for fine things as they have come into the market in Japan. Consequently the acquisition of fine Japanese paintings for foreign collections has become increasingly difficult, since among native connoisseurs paintings are generally regarded as the highest forms of expression in Japanese art.

Examining the present collection as to the merits of individual paintings, we find that it contains three specimens of the Buddhist art which marks the beginning of painting in Japan—one of the goddess Kwannon by an unknown artist that may date from the fifteenth century. In other fields some of the